

NOVEMBER
(PUBLISHED DECEMBER)

APOLLO

1941



the Magazine of the Arts for
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THE CHINA TRADE AND ITS INFLUENCES ON WORKS OF ART

BY M. JOURDAIN

NO aspect of art history is more entertaining and better documented than the consideration of the cultural exchanges between the Far East on the one hand and Europe and America on the other, which resulted in the creation of a new world. The major loan exhibition this year, held at the Metropolitan Museum, New York, is devoted to one side of this exchange, the penetration of Western art in Europe by the East. The other side of this cultural exchange, shown in the exhibits of Chinese export porcelain and a few paintings on glass, also found a place, but a minor one, in this valuable exhibition. This exhibition is recorded in "The China Trade and its Influences," a catalogue with a full introduction and bibliography (Metropolitan Museum, New York, 1941).

While porcelain, lacquer, silk and small curiosities were imported from China—still a *terra incognita*—from the late XVIth century onwards, they did not arrive in sufficient bulk to affect the art of Europe until the late XVIIth century, when notable collections are recorded in France and England.

Among the earliest group of objects in this exhibition are some examples of Ming porcelain (1368-1644) with light English silver-gilt mounts, dating from about 1585. The exhibition reflected the pre-eminent position of France in shaping European taste, backed by the quality and volume of her manufactures. A lacquered commode signed by Laurent Felix and a secretaire of ebony and lacquer by Riesener bearing the cypher of Marie Antoinette are especially fine (Fig. II). Other characteristic examples of the *goût chinois* are a garniture of Mennecy porcelain in the form of three smiling figures of Pu-tai (the god of happiness) mounted in ormolu for emphasis and adornment, a fine panel designed by François Boucher for the Beauvais looms, "The Chinese Fair," and two Aubusson panels, the Amusements of the Picnic (Fig. I).

In English decoration and the applied arts there were three phases of the Chinese taste: the late Stuart, the mid-Georgian and the

Regency period. In the first, the influence was skin deep and was restricted in furniture to japanning, recommended by the authors of a "Treatise on Japanning and Varnishing" for use on furniture (published in 1688), of what fashion you please. Two American high-boys dating from the early XVIIIth century are instances of this widespread enrichment. An exceptionally close adaptation of Chinese *motifs* is seen in the set of tapestries woven in Soho by John Vanderbank for Elihu Yale, in which the dark grounds are sprinkled with many pavilions, East Indian and Chinese figures, and flowering trees and shrubs in isolated groups.

In the second, or mid-Georgian phase, the Chinese influence deeply affected garden architecture, interior decoration and the applied arts, and the Chinese vogue became the "prevailing whim" (*The World*, 1753), the most admired fashion, and the "object of excessive love" (Angeloni, *Letters on the English*, Vol. 2, p. 267, 1755). One critic foretold that pilgrimages would be made to China rather than to Paris, and that the former country would succeed to the dictatorship of taste (*The World*, 1756). The Chinese taste was regarded as a revolt against the cramping classical tradition and had a bad reception among architects. Robert Morris (*The Architectural Remembrancer*, 1751) speaks of it as a style "without rules or order," and a correspondent in *The World* (1755) condemns it as easy to master, since there is "no difficulty in being merely whimsical."

The Chinese vogue was ignored by the leading architects of the XVIIIth century, and only sponsored by carpenter architects such as the Halfpennys. The garden houses and houses in the Chinese taste have disappeared, but plates from the Halfpennys' *Chinese and Gothic Architecture* (1752) and Decker's *Chinese Architecture* (1759) are shown.

Porcelain was one of the earliest and most desirable imports from China, and by the reign of William and Mary pyramids of porcelain were grouped in palace and villa. In the



Fig. I. ROYAL AUBUSSON
TAPESTRY (THE BOATMAN)
French, Louis XV
Lent by Wadsworth R. Lewis



Fig. II, SECRÉTAIRE, French, Louis XVI, black and gold
Japanese lacquer enriched with gilt-bronze mounts
Lent by Metropolitan Museum, New York



Fig. III. CHELSEA PORCELAIN, circa 1755
Lent by Irwin Untermyer

Garden Room at Kensington Palace alone there were listed a hundred and forty-three pieces of fine china. The whim or caprice for china-collecting extended during the XVIIIth century and in 1755 we read that earlier decorations were flung into the garret as lumber "to make room for great-bellied Chinese pagodas, red dragons, and the ugliest monsters that ever, or rather never, existed" (*The World*, 1755).

During the height of the fashion, James Cawthorn wrote:

"On every shelf a joss divinely stares,
While o'er our cabinets Confucius nods
'Midst porcelain elephants and china gods."

The excellence of Chinese porcelain was a challenge to European potters, and in the XVIIIth century the skill of the modellers and painters at Meissen, Nymphenburg, Sèvres, Worcester and Chelsea produced ornamental groups and table-services of fine quality. The lively group of Chinese musicians (Fig. III) is an attractive piece of *chinoiserie* with an English accent. Among silversmiths' work in the Chinese taste are two examples of English silver (a punch-bowl, 1685, and a silver cup, about 1680) from the J. P. Morgan collection, each engraved with fanciful figures and foliage, and two canisters enriched with decorations in relief in which Chinese figures are introduced.

The "china trade" represented in this exhibition begins with the discovery of new routes for trade by water early in the XVIth century, and lasted until the clipper ships were replaced by steamers and the opening of the Suez Canal (1869) shortened the journey. As a recent writer on this subject has it: "During the period from the first penetration of the Portuguese to the coasts of China in 1514 to the close of the XVIIIth century, the nations of Europe drew a cordon round China both by land and sea, so that at the end of the period the country bore a resemblance to a walled city in a state of siege" (G. F. Hudson, *Europe and China: a historical survey of cultural influences*). It is the American aspect of the China trade that found its fullest record in the exhibition. The first ship to sail direct from the United States to China was the *Empress of China* (1784) with its cargo of furs, foodstuffs and ginseng, and in the same year the *Grand Turk* also made a voyage to China. Thus was inaugurated an interesting and adventurous

period of mercantile history when from almost every port on the Atlantic seaboard ships of all sizes set forth—many of them only thirty-five and fifty tons, and so small that they were mistaken in Eastern ports for tenders of larger ships. The only known picture of the *Empress of China* at Whampoa anchorage (presented to Captain Green in Canton in 1784) was lent by the Historical Society of Pennsylvania. The later period was represented by a finished contemporary model of the clipper *Sea Witch*, built in 1846, which made the trip from Canton to New York in seventy-four days. One wall is hung with a series of paintings of the China coast near Canton, which includes a Chinese artist's rendering of Canton showing the foreign factories, each flying the national flag. The "strange goods" in this section, which are mainly lent by the descendants of the "old China hands" and sea-captains, have not hitherto been exhibited. A number of pieces come from Salem, a stronghold of the China trade.

A full-length portrait of Houqua, the senior *hong* merchant in Canton, "very rich and just in all his dealings," which was painted about 1825 by George Chinnery is exhibited, with a painting of his fabulous gardens; and a second portrait lent by Frederic Delano of this much-liked Chinese merchant is also by Chinnery. A third portrait, this time by a Chinese artist, is of the silk merchant Eshing, "the most candid man in Canton." Various Chinese curiosities and goods, chests, screens, carved ivory and rolls of hand-painted paper are included in this group of relics of the China trade. There are a few survivals of the great "China Retreat on the banks of the Delaware, built in 1795 by a Dutchman, Van Braam, where the furniture, ornaments, everything" was Chinese. He moved to London in 1798 and his Chinese museum—"a capital and truly valuable assemblage of Chinese drawings, paintings, natural and artificial curiosities" (*The China Trade and Its Influences* (1941), Metropolitan Museum of Art, p. 16) was sold at Christies in 1799.

The descendants of Van Braam's daughter have lent a pair of Chinese arm-chairs in the classical style, bearing Van Braam's monogram, and a portrait of his wife and young daughter painted on glass by a Chinese artist which might have been painted by Angelica

(continued on page 114)

OLD MASTERS AT HILL OF TARVIT

BY K. E. MAISON



Fig. 1. WINTER SCENE

By BARENT AVERKAMP

IT is, in my experience, very rare to find any private collections of old masters in Scotland which owe their existence to the activities of collectors of our generation. The majority, of course, were brought together before the middle of the last century, when it was the vogue to do the Grand Tour and buy some pictures abroad. The purchases were mostly made in Italy, sometimes on the advice of British painters who studied or lived there, but in many cases the tour was interrupted in Germany and Holland. Great numbers of pictures by Continental masters, good and bad, were then acquired and brought to this country. A considerable part of Waagen's "Art Treasures in Great Britain" is filled with the description of such pictures, which he saw in the possession of the actual collectors. Though it would be idle to reflect on how times have changed, it must be said that active collectors of pictures by old masters are to-day about as rare in Scotland as they are in Spain.

It was only when I came across a copy of the catalogue of a Loan Exhibition held in

Aberdeen in 1912 that a few Dutch pictures from the hitherto unknown collection at Hill of Tarvit (Fifeshire) attracted my attention. Mrs. F. B. Sharp has since kindly given me permission to make a thorough inspection of the pictures acquired by her late husband. The collection was begun from an unusual motive: it was Mr. Sharp's fondness of golf that made him first buy a few pretty Dutch pictures, the subject-matter of which was games on the ice. He then continued to take more and more interest in old masters, especially Dutch painters of the XVIIth century, which he collected with good taste and sense of quality. I previously had the privilege of publishing in this journal in the April issue, 1941, some portraits from Hill of Tarvit, but the whole collection decidedly deserves to be treated with more detail.

The first group of Dutch panels, the Winter Sport Scenes, present a few minor problems, as the ascriptions are in my opinion not all correct. There can be little doubt about the attribution to Hendrik Averkamp of a delightful

OLD MASTERS AT HILL OF TARVIT

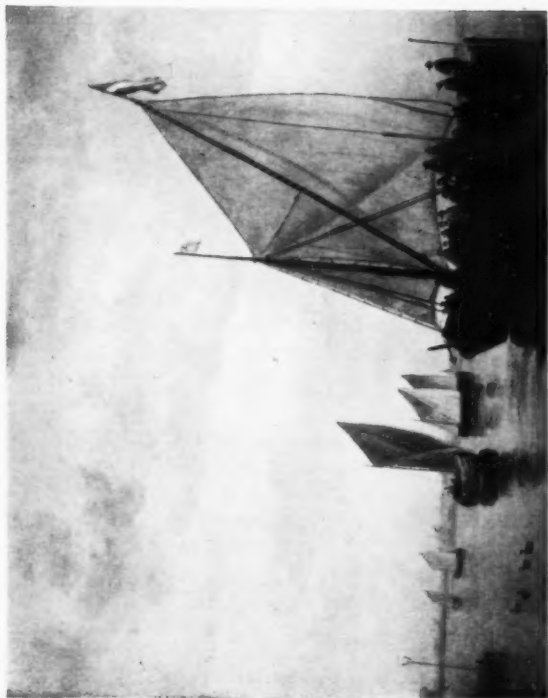


Fig. II. A HARBOUR FERRY BOAT

By ALBERT CUYT



Fig. III. WINTER SCENE

By BAERT AVERKAMP

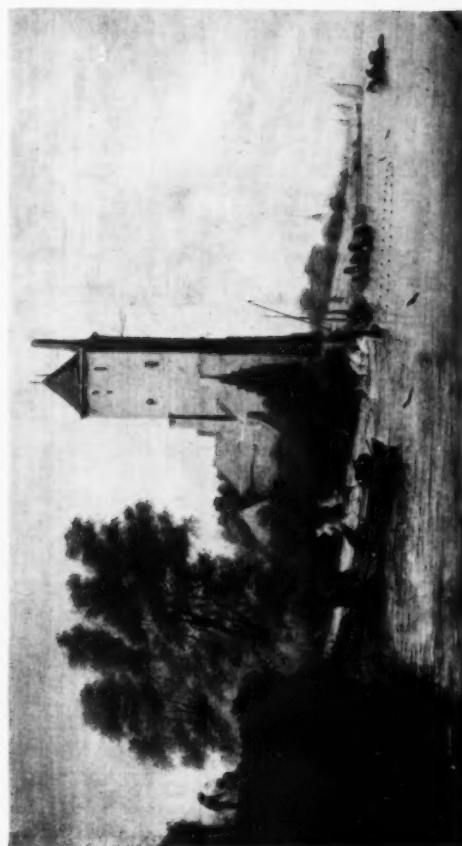


Fig. IV. RIVER SCENE

By SALOMON RUYSDAEL



Fig. V. VILLAGE WITH A FROZEN RIVER

By ESAIAS VAN DE VELDE

picture with the usual small groups of fashionable society people skating, playing, watching, and talking. Reviewing this master's work as a whole, however, this panel does not rank among the best examples. The signature "Averkamp" on another small picture (10½ in. by 13½ in.) misled the owner into ascribing it to the same painter, while the name undoubtedly refers to Barent, Hendrik Averkamp's gifted nephew (Fig. I). Barent, though fond of the same kind of subjects, rarely chose to paint "fashionable" pictures. His winter scenes show the poorer folk at work and play, and hardly ever is there a modishly dressed figure among them. There is nothing delicate about his pictures; a certain roughness can be found in them, expressed in every detail down to the surface of the ice, which does not glitter as in Hendrik's pictures. Of the same type throughout is a somewhat larger panel (14 in. by 21 in.) with a very similar composition, here reproduced in Fig. III. The picture is erroneously called van de Velde, but it must also be given to Barent Averkamp, an ascription which almost appears evident from a mere comparison of these small reproductions. This master, it seems to me, is still underrated. His works, it is true, are fairly rare and probably often go under other names, but they always have a certain homely character of their own, and never lack charm.

Of quite a different kind is an unnamed panel with a winter scene on a frozen river, which is unjustly awarded a very unfavourable wall space in the house (Fig. V). Dr. H. Schneider, to whose wide knowledge of Dutch XVIIth-century painting I owe many a valuable suggestion, ventured the name of Esaias van de Velde as the painter. Although this ascription was only suggested from a photograph, it is wholly acceptable, all the more as the style of the picture is in complete accord with this master's fine little etchings and drawings. The over-transparency of the painting, which almost makes the ground visible, is unfortunately caused by clumsy cleaning.

Among the other winter scenes which I might mention is a typical Berstraaten with a view of a snow-covered church and skaters on a frozen river to the left and right: a good and well-preserved example by a minor master. Another picture in the collection cannot be called an original, though it is of far higher

quality than the former: a winter landscape called Pieter Brueghel. This name might well be the right one, but the whole composition is an exact replica of Brueghel's "Landscape with the Bird Trap" in the Delporte Collection, Brussels (Friedlaender No. 31). It is, however, quite likely that this excellent picture is by the hand of the younger Pieter, who is known to have repeated a great number of his father's compositions.

The most valuable picture in the house is probably the unusually fine "Harbour Ferry Boat," by Aelbert Cuyp (Fig. II). The harbour of Dordrecht, to the left, is seen crowded with small sailing-craft, while the larger ferry boat in the foreground ploughs its way quietly through the calm water. The air seems close and a storm imminent, an atmosphere which few artists could paint better than Cuyp. According to a note on the back of the panel (which measures 20½ in. by 30 in.) there is a small study of the large boat in this picture in the collection of the Marquess of Lansdowne. Hofstede de Groot, however, mentions none of the pictures.

Salomon Ruysdael is represented by a very fine river scene with a tower in the centre of the picture behind a group of trees and shrubs. Fishermen are seen drawing in their nets, and others are beaching their boats (Fig. IV). All the characteristics of Ruysdael are already used in this very early picture, and it does not lack the transparency usually found in his river scenes. Still, it was only after many more years of experience of painting river scenes (and almost nothing else) that Salomon Ruysdael reached his best achievements.

(To be continued)

THE CHINA TRADE AND ITS INFLUENCES ON WORKS OF ART

(Continued from page 111)

Kauffmann. The late 'forties, 'fifties and early 'sixties in the United States saw the climax of the American clipper trade, and Boston, Philadelphia, Baltimore, Salem, Providence, Newport and New Bedford were among the names which became as familiar in Chinese ports as those of the great trading cities of Europe. There was a check to this shipping during the Civil War, and when peace came "the end of a pattern of Oriental trade was almost at hand."

ART AND TEMPERAMENT—XI

BY HERBERT FURST

IX. THE MORALIST (concluded)

HOGARTH'S moralities had a weakness which is confirmed by the fact that in his own lifetime his engravings were preferred to the originals; nor was there any stress on his own handiwork even in these. There were piracies of them and even they sold well. That happened not only because engravings were cheaper, more accessible, but also more *readable*. Like the engravings his pictures were meant to be looked into rather than looked at, and the engravings unobscured by the laws of tonal recession made the reading easier. Each subject in a series was in fact a chapter in a story and the connoisseurs of his time were sound enough critics to realize that story telling was not the *primary* function of art. Moreover, the stories Hogarth told can hardly have been to their liking. The engravings, belonging to a different category of art and appealing as they did to a different class, were popular. Broadly speaking, it was true, and I think is true still, that *à la mode* people were, and I venture to say still are, precisely of that class which could and did, more in the past than to-day, afford to patronize the arts. The fashionable set which indulged in the Gallic taste and the worship of the Italian singers, was precisely the one which Hogarth generally detested and attacked. Thus we have this melancholy story of his *Marriage à la mode* series. The only bid for this, £120, was by the only buyer who attended the sale. "No one else arrived," we read, "and at ten minutes before twelve, I told the artist that I would make the pounds guineas. The clock struck and Mr. Hogarth wished me joy of my purchase"—so Mr. Lane of Hillingdon, Uxbridge, the purchaser. Contrast with this fiasco—even the frames of the pictures were worth at least this amount—the fact that in more recent times collectors fought shy of Hogarth's prints not only because some of them were forgeries, but even more because his own engravings had been so popular, and consequently printed in such vast numbers that the plates wore out and were in later days "retouched so that impressions from them are practically worthless."

Let us consider this *Marriage à la mode* in a little more detail. There are five "scenes" and a "finale." The "Marriage contract"; "Married life"; "At the Quack Doctor's"; "In the Countess's Dressing Room"; "The Duel"; "The Death of the Countess." It would require the space of many pages to tell the story in the full terms of the pictures, and then perhaps there would be sentences if not paragraphs that would have to be omitted from the painful, sinister, and outspoken Scene III.

It is the tale of an Alderman's sale of his daughter to an old Earl and his son so that the Alderman may get a title for his daughter and the old Earl be relieved of his mortgages. This is the subject of the first scene. The rest explained the growth and climax of the Tragedy. But just consider what one must read out of and into the first scene only. There is the plan of the new building, which the lawyer is holding up at the window. It indicates that the Earl, too, hopes to build up his house

by this money-match. Note the pride and pomposity in every accessory surrounding the gouty old Earl, dressed in velvet and gold lace; his coronet is everywhere—on his footstool, on the sconces and looking-glasses, on the dogs, on the very crutches, on his chair of state, on the baldaquin under which he sits—"pointing majestically to his pedigree which shows that his race is sprung from the loins of William the Conqueror." The old Alderman "has mounted his sword for the occasion and wears his Alderman's chain." He has brought bags full of money, thousand-pound notes, marriage deeds. "Whilst the steward is negotiating between the old couple, their children sit together united but apart, like the two pointers in the foreground, joined in a union of chains, not of hearts. The *young lord*—a fop in his dress and something of a fool in his face. . . ."

But why go on? every inch of the canvas has thus to be read. Even the pictures on the wall satirize the fashion of the time, belonging as they do to the category of what Hogarth called "dismal dark subjects neither entertaining nor ornamental." They have, in addition, a symbolic reference to the story, for they illustrate a Martyr led to the Fire; Andromeda offered to sacrifice; Judith going to slay Holofernes. Finally, there is a picture of the Earl himself as a young man "with a coronet on his head, indicating that the career of the family is to be brilliant but brief."

There is, it will be seen, a lot of indication to support representation; the spectator must read this picture with an alert *literary* mind. And what is true of this one is true of every single picture by Hogarth except his portraits, though even his portrait groups, known as "conversation pieces," have such indications; for example, in the "Strode Family Group" in the National Gallery, we are told to read something into the attitude of the dogs "which keep their distance at either side of the room and look unutterable things at each other."

Perhaps Charles Lamb, meaning to praise Hogarth, uttered the strongest condemnation of the artist. "His graphic representations are indeed books; they have the beaming, fruitful, suggestive meaning of words."

If this were indeed Hogarth's only merit he could not be called an *artist* at all, for art—pictorial and plastic art—*begins* where words fail. Only if the artist knows how to put into form or, if you like, into appearance, something that can NOT be expressed in words, only then is he worth his salt.

So I am afraid Hogarth, considered as an artist, is after all a great painter—*manqué*; but a great painter nevertheless, namely one whose hand did well, but would have done—as "the Shrimp Girl," "Captain Coram," and the groups of his "Servants" (in the National Gallery) go to prove—better if only he had not been a moralist.

If we now compare Hogarth with Goya, the son of another country but as critical of his time as the Englishman, we shall at first observe differences so obvious as to make the comparison seem irrelevant; so greatly does their temperament seem to be at variance.

Hogarth was a bourgeois of the lower middle class.

Goya was, it seems, one-half of peasant stock and at least one-quarter of *hidalgo* blood. Hogarth was fond of watching, in his young days, street brawls; Goya, we may believe, took part in them. Hogarth's morals were unimpeachable; Goya's questionable to a degree. At least there seems no doubt that he was a great if not a promiscuous lover, both of women and of bullfights. He was also devoted to his wife and—subject to fits of desperate depression. Hogarth, judging only by his art, was always imperturbably sane; Goya, by the same test, was often perturbed and sometimes as near insane as it is possible for a sane man to be. Hogarth, as we have seen, had his likes and dislikes, the latter including "Papists and Nonconformists"; Goya, though himself a Catholic, as a Spaniard almost inevitably had to be, was a violent hater of the priesthood, not so much in general as in particular. And here we come to a fundamental characteristic. The whole of Goya's art is based on particularities. He became a court painter; it seems not to have irked him greatly whether he was a painter to the Courts of Bourbon or Bonaparte; but that did not prevent him from portraying the vices or stupidity or cruelty of individuals belonging to that court. He did not flatter the aristocracy but he could, nevertheless, paint individual members of it with all the charm they possessed, just as he did not hesitate to render all the repellent ugliness of others.

Hogarth never denounced war; neither did he glorify it; but Hogarth had never witnessed war at close quarters as Goya had. Therefore to Goya war meant individual suffering, and in his "Disasters of War", a series of etchings as famous as they are terrifying, it is with the sufferings of individuals they have to do. His "Disasters" do not show us war as an historical event but as a most inhuman and unnatural calamity, a disaster which befalls not nations but individuals. I am sure that we of to-day know much more, understand much better what Goya meant to express than the two or three generations immediately preceding our own; generations to whom war had never been "brought home."

These "Disasters of War" of his are thus as easily understood and interpreted as some of the paintings dealing with the same subject, such as the famous "Dos de Mayo," the second of May 1808, when the populace of Madrid rebelled against Napoleon and the French invaders; and the tragic "Execution after the Dos de Mayo," which inspired Manet's painting of the execution of the Emperor Maximilian, fragments of which are in the National Gallery.

And whilst we are on the subject of painting, we may here observe that whilst Hogarth's "Shrimp Girl" shows that in him too was the making of a great painter, Goya's technique in his maturity proves not only that he habitually painted with the *verve* and fluidity all too rare in Hogarth's *œuvre*, but that with Goya the technique became as natural and subconscious as the handwriting of a man accustomed to put down his own thoughts on paper *with his own hand*; we stress this point because so many writers now, even when they do not employ a "secretary," use a typewriter and thus lose half the joy of their profession.

In the evaluation of Goya's temperament, however, we must refer not only to the obvious significance of the

Disasters series, but also the more fantastic *Disparates* and *Caprichos* series. To most of those who do not understand Spanish their titles mean little or nothing at all; but even to students of Spanish as well as art in general or Goya in particular their meaning has often remained obscure. In this respect one is especially grateful to a recent biographer of the artist,¹ who has published a full comment on the *Caprichos* series, giving the explanations of the subjects made by different authorities including, it seems, Goya's own.

Let me quote just a few such explanations as further support of my claim.

There is one called "*Tal para qual*" representing a *Maya* and a *Mayo*—that is to say, persons of lower as well as the upper class affecting toreador costume. *Tal para qual*, may, we are told, be translated as "Birds of a Feather." On this, we are told, Goya commented: "It is often disputed whether man or woman is worse by nature, but the vices of one and the other come from bad upbringing. Where men are perverted, the women are the same. The young lady portrayed in this etching is as good as the young fop talking to her, and as regards the two old people one is as vile as the other."

Another commentator adds: "Maria Luisa and Godoy." This applies to the two old people, the Queen and her vile favourite, "Universal Minister of Spain and the Indies."

Here we have an instance of arguing from the particular to the general.

Están calientes—showing friars at dinner. Goya's comment: "They are so greedy that they swallow their soup too hot. Even in pleasure temperance and discretion are necessary."

This moral sentiment would seem to belong to the Victorian Dame School type, were it not that the greedy are *friars*.

Tú que no puedes—(Thou who canst not)—showing two men staggering under the weight of two asses. Mayer's comment: "the working classes bear the whole social burden; they are regular beasts of burden." Satire upon taxation? (the secretaries Urquijo and Caballero—who, by the way, were friends of Goya—are supposed to have been attacked here, but they came into office after the *Caprichos* were published.)

Mayer's comment shows that things have been read into Goya's invention which had no foundation in fact, or possibly some which have; but my point is that the majority of these *caprices* have their origin in Goya's moralizing temperament.

Here, I confess, I am up against a difficult problem. Is temperament in the intellect or only in the emotions? Goya was not a moral person in the ordinary sense of the word; he was sensual, cynical, ironical; yet the "Disasters" and the *Caprichos* show that deep down in him was a revolt against the moral ugliness of the world in which he lived.

I had ventured to suggest that Morland's auto-epitaph—"here lies a drunken dog"—prove him to have been a moralist in the eyes of God. In this sense I feel Goya was a moralist—before his own Reason; his own conscience. The problem is extremely complex. Morland's epitaph contains a judgment on his own conduct; Goya's pictures and etchings of the war in Spain are

¹ "Goya," by Charles. (Charles Scribner & Sons Ltd., 1938).

his verdict on the conduct of society, just as were Hogarth's paintings and engravings. Yet surveying the life and the life work of these three artists it seems illogical to group them together in one category of temperament; but it only *seems* so, I think. We always have to take into consideration environment plus experience. These combined influences favoured Hogarth's evolution as a moralist from the very beginning; Morland's Epitaph is the *moral* of a misspent life. The irony here is that if his life had not been what it was, his art might have been *adversely* affected, just as Goya's art might have continued negligible if it had remained on the level of his first beginnings. Goya's temperament seems to have been full of contradictions. As Calvert says: "Goya can be simple and bizarre, idyllic and grotesque, fascinating and appalling. . . . He makes demons terrible by their humanity, and men and women horrible by their diabolic sinisterism." He is, in other words, as highly strung as Hogarth is calm and level-headed. Amongst his *Caprichos* is one intended originally as their title page. It bears this inscription: "El sueño de la razón produce monstruosos," and represents himself seated at his drawing-board, with his head buried in his arms, with bats and owls flying round him and a wide-eyed cat staring up at him from the floor. The etching bears a purely personal interpretation. Goya was ill and tortured by feverish visions. But feverish visions have their origin in unfevered reflections stored up in the mind. No doubt psycho-analysts could give their definition of all this in their customary scientific verbiage. My point is this. Goya lived in times that have in some respects a strong resemblance to our own. He saw things happening which were against all reason. He must often have said to himself: if man only used his reason such things could not be. "The sleep of reason produces monsters," but "monsters" not only in the artist's fevered imagination but also in mankind's irrational acts.

I read this etching, therefore, not merely as reflecting a temporary state of Goya's mind, but also as a key to his judgment on humanity.

All of which comes to this, that man is *au fond* a moral animal, an animal that would be moral at all costs, but that his morals "produce monsters" when reason sleeps. Unfortunately there are ways and means by which reason can be sent to sleep, ways and means which wide-awake persons—like the cat in this etching—can apply and exploit for their own ends.

To me, therefore, this etching of sleeping reason is the key to Goya's temperament, a key which reveals him as the most interesting example of the moralist temperament.

But there is another aspect of Goya, namely, Goya considered purely as a painter. Surveying his life work, one is struck by the artist's incredible facility. The more his technique develops, the clearer it becomes that it is to him merely a means to an end. It becomes, as I have said, subconscious in the sense in which writing becomes a subconscious means of expressing thought, and also an unconscious revelation of the writer's whole mental make-up.

Goya, considered from this point of view, is a painter only because he uses paint, just as Shakespeare in this sense was a writer only because he used a pen. In both cases it is not the medium or the means of recording that matters, but what it records.

I know of no other painter, or, for that matter, etcher—consider in this connexion Goya's use of aquatint—who equals Goya in this respect. His own theory was "a picture is finished when its effect is true." One thinks of Blake's indignant question: "Shall painting be confined to the sordid drudgery of *facsimile* representation of merely mortal and perishing substance and not be as poetry and music are, elevated into its own proper sphere of invention and visionary conception?" And his emphatic answer: "No, it shall not be so. Painting, as well as poetry and music, exists and exults in immortal thoughts."

Goya's "thoughts" were of a very different kind, it is true, but those who judge his pictures by the rules of "*facsimile* representation of merely mortal and perishing substance" must certainly misjudge him as a *facile* artist, most of whose paintings are "unfinished." Fortunately a thing that is "unfinished" is, *eo ipso*, not ended, it *goes on* in the mind of the beholder, and the artist and the poet and the composer of music who knows when he has got "the effect of truth" can save himself the labour of killing his work with finish.

Goya, then, was a *facile* painter in the best sense of the word—moving and fluent without the sense of effort.

There is, however, a *facile* temperament in art, which is likewise fluent in expression, and likewise displays no sense of effort but differs widely from Goya in feeling and in form. It is the *facile* in a disparaging sense, and to a consideration of that temperament we will now turn our attention.

X.—THE FACILE

I am old enough to remember the time when the Decorator was a kind of "art-painter," to translate a German distinction into English. The distinction is significant since it marks the period when art first changed from a trade to a profession, went, as it were, *one up* in the social scale and two down in social value. The decorator I refer to was, as it were, a survival of the guild member whose guild, though still extant in this country, ceased to be of any importance everywhere in Europe. These painters, skilled in "graining" and "marbling," a few of whom still practise this craft, also knew how to decorate walls and ceilings with painted mouldings, and, if need be, could turn ceilings into effects of blue skies with white clouds where butterflies sported amidst festooned flowers and possibly winged cupids. In Italy this trade still flourished, anyway at the beginning of the century, and, for all I know, may do so still, as many of its practitioners all over Europe were, in fact, Italian.

Now these "artists" knew just how such things should be done and could get their "effects" with proficiency and speed—so *facile* were they.

One might, however, also adduce the early illuminator, of manuscripts as true representatives of facility in art. There are, at any rate, IXth and Xth century illuminations (I am, as I have explained, handicapped at the moment and can therefore not refer the reader to the particular *codices* I have in mind) in which it is obvious that the artist knew just how to get the effects of men and angels with the least trouble. He had, it is clear, formulae for the drawing of heads and feet, of fingers or folds, as well as for trees and castles and churches.

Those who have seen what remains of Early wall paintings in English Churches will there also have

noticed evidence of traditional technique. This traditional technique was the fruit of experience and training and had no immediate reference to "facsimile representation"; its main objects were clarity of expression and avoidance of drudgery.

In point of fact, that was the original meaning of the word "Artist," or "Künstler," that is to say, the canny, or *cunning* workman as he is consistently called in the Bible. If one goes back into the history and the pre-history of man one finds that the artist was respected as such, and even regarded with awe, because of his *tricks*, his prestidigitation, his nimble fingers.

If art once was a trade, tradition simply meant handing on the *tricks of the trade* from father to son, at first, and then from master to apprentice. If an artist was not *facile* he was by so much less an artist.

A change came over the criticism of art when not tradition but *nature* was made the test; for now it was no longer the trick that counted but the Truth to nature. In other words, art was no longer compared with itself but with something outside. By the time the high Renaissance had come and gone artists, however, had discovered that there were certain tricks—perspective and *chiaroscuro*—which could be learnt and made capable of feigning nature, so that from that time on, say the middle of the XVIth century to the end of the XVIIth, there were a large number of successful tricksters, painters and draughtsmen of astonishing skill who knew just how to get the effects they wanted, effects which took the place of both art and of nature: effects, moreover, easy to them, but extremely difficult to our generation because it does not know the "tricks of the trade," which we generally describe and bemoan more respectfully as the "loss of tradition."

I have premised these things before coming to individual instances of what I believe may be described as the facile temperament because I want to stress the fact that originally it was *facility* or the ease with which a man could decorate a wall or a book, the skill which he displayed rather than the depth of his thought which gave him his reputation; so much so that artists would do difficult things, such as carving stone traceries as if the material were wood, or even imitating lace in ivory or marble in order to prove their artistry.

It seems to me therefore true to say that much of our present-day art is primarily misjudged and belittled because people can see no evidence of trickery. Since photography has come upon the scene the imitation of nature is no longer the artist's principal concern, and thus the public have no longer a standard by which to judge the degree of trickery; and as the amount of labour involved is so obviously much less than it was there appears to them to be no difficulty of the kind they can or could admire.

BOOKS RECEIVED

ETRUSCAN SCULPTURE. LUDWIG GOLDSCHIEDER. Phaidon Edition. (George Allen & Unwin, Ltd.)

SAFAWID RUGS and TEXTILES. The Collection of the Shrine of IMĀN 'ALĪ AT AL-NAJAF. MEHMET AGA-ÖGLÜ. (Columbia University Press and Oxford University Press.)

ART INSTITUTE OF CHICAGO. Bulletin. September-October, 1941. Volume xxxv. Number 5.

AUGUSTUS JOHN DRAWINGS. (Faber & Faber, Ltd.) 12s. 6d.

Sixty-four drawings of Augustus John, in pen, pencil, charcoal or wash, or combinations of these media, are brilliantly reproduced in this modestly priced volume. They are prefaced by a brief note in which the artist relates how he escaped from the severe restraint of the early State Art School into the more expansive atmosphere of the Slade, and makes grateful reference to the influence on his work of both Professors Brown and Tonks. By the use of two indices—one with notes on the drawings in the order in which they appear in the volume, and the other an alphabetical list—the artist's work is allowed to express its appeal without the distraction of letterpress. Even those who believe themselves to be well acquainted with the work of Augustus John will be amazed and delighted with the variety and consummate skill that are here displayed. There are individual figures, both vibrant with life and in repose; figures in mass composition; studies of children—particularly the artist's own—of rare spiritual beauty; a landscape of distinction; a sinuous study of a whippet. And whatever the subject, Augustus John brings to it a clear-eyed sincerity, a complete avoidance of meretricious and obvious appeal, and that individual approach which stamps the work of genius. Not even in Oriental art have more telling results been achieved with greater economy than is shown in the drawing of James Joyce which appears in this collection; and exact and masterly as is the artist's line, there is always present in his drawing a freedom and truth that will make it long endure. Each will have his own favourites from among this collection, the originals of which are to be found in public and private collections on both sides of the Atlantic. Very keen characterization marks the first plate in the book, a Micawber-like portrait of Arthur Roberts; a highly sensitive outdoor study of Charles Slade appears on page 30; and some delightful drawings of fisher-girls at Equihen will have their own particular admirers. But it will be generally agreed that in no other drawing is the quality of sheer vitality so clearly manifested as it is in the study of the artist's first wife on page 10.

Both art-students and those who have to pass judgment on their work will be grateful for the inspiration that this enthralling volume will afford them, and for the beneficent influence on their careers.

LIFE AND ART IN BLACK AND WHITE

(continued from page 135)

as old as I am, you will know that there is only one thing in the world worth living for, and that is sin." Significant, is it not?

But we must not start quoting from a book that is full of information and sometimes unexpected interest, such as the remark just related.

The last chapters will be especially attractive to our readers, since they deal with Mr. Hartley's special hobbies, the collecting of Chinese porcelain and of the wood engravings of the 'Sixties.

With a charming, artistic wife as his faithful companion still by his side, and a most distinguished son, Brigadier-General Sir Harold Hartley, the author's eighty-eight years and *not out* are indeed as enviable a span of life as any man could wish for, and these pages are a sunny reflection of them.

PORCELAIN ARTISTS

AN UNRECORDED BOOK OF ENGRAVINGS

BY WILLIAM H TAPP

A VOLUME containing some 250 engraved plates, on which are represented nearly two thousand subjects and devices, has come into the writer's possession.

The date of publication was about the year 1776-77, although the watermarks on the title pages and elsewhere indicate a date of production not later than 1762—this earlier date was immediately prior to Jean Pillement's appointment as chief painter to the Court at Warsaw, and the later one synchronises with his return to London from a somewhat protracted visit to Avignon and Paris.

Nearly all the engravings appearing in the earlier editions of "The Ladies' Amusement" are again reproduced, but not in the same sequence and the renumbering has been done by hand, and these are followed by a further large selection of plates by O'Neale and miscellaneous subjects from the hand of many of the well-known contemporary artists reproduced for the publishers, Jno. Smith, Robert Sayer, Gapper, Kitchen, Laurie, Whittle, etc.

The title reads as follows:

"THE LADIES—AMUSEMENT AND DESIGNER'S-ASSISTANT; BEING A CURIOUS COLLECTION OF (etc., etc., etc.); Drawn by PILLEMENT, O'NEALE, and other Masters, London; Printed for ROBERT SAYER, No. 53, Fleet Street."

The chief interest of this book to lovers of ceramics and japons lies in the twenty-one signed, engraved plates and others now easily attributed to O'Neale's original drawings, making a total of more than three hundred compositions of "animaux fantastiques, fables, flowers, birds, landscape, genre, and other subjects."

It is indeed a matter of great interest to all connoisseurs, for this book definitely proves the thesis advanced in "Red Anchor Fable Painter" that it was, in fact, to this artist, O'Neale, that we should render our thanks for the exquisite little gems of art left to us in ceramics, which have been decorated from compositions from the Aesop fables, such as those published by Francis Barlow, De la

Fontaine, De la Motte, and John Ogilbie.

There was one other prolific source from which O'Neale drew his inspirations—the engravings of Claude Gillot and especially those made to illustrate De la Motte's fables published early in the XVIIIth century.

We reproduce two illustrations of Claude Gillot's work; both are of a lion presiding over a court of law; in Fig. I he has a wolf before him as prisoner and a monkey acting as clerk to the court, and in Fig. II a number of animals seated around him as jury, and a pair of bears in the capacity of tipstaff.

Fig. III shows one of four panels from a Worcester vase, *circa* 1768, which was painted by O'Neale during his sojourn with Mr. Parsons in the High Street, Worcester. The vase has a bleu-de-roi ground beautifully gilt and mounted in ormolu by that well-known contemporary firm, Messrs. Boulton, of Soho, Warwickshire.

"The Trial of Renard" is evidently a composition from the two previous illustrations and is rendered brilliantly with enamels over the glaze with every animal alert, with his eyes glued to the unfortunate fox, for all the world as if they were gloating over the prospect of a verdict of "guilty," with the accompanying repast on his carcass.

The painting on the opposite panel of this Worcester vase (Fig. IV) is even more interesting. It represents a peaceful countryside scene with cattle and sheep grazing by a river-side. All the markings of the bullock in the foreground are in red and almost exactly comparable to the one painted on the octagonal early red-anchor period Chelsea saucer which is shown in Fig. V and should be dated about the years 1752-53, or about fifteen years earlier than the Worcester vase.

They are not, I consider, by the same hand, but whoever the Chelsea artist may have been, he must have exercised a remarkable influence on O'Neale.

We know that O'Neale was working from Market Lane West for the greatest, and indeed the first, enameller on porcelain of his

APOLLO



By CLAUDE GILLOT

Fig. II



By CLAUDE GILLOT

Fig. I



Fig. III (left). Painting on
Worchester Vase, circa 1786
By O'NEALE



Fig. IV (right). Reverse Panel on
Worchester Vase



Fig. V (left)
From a CHELSEA
SAUCER. Early
Red Anchor, circa,
1752-53



Fig. VII (right)
From a WOR-
CESTER PLATE
in the British
Museum

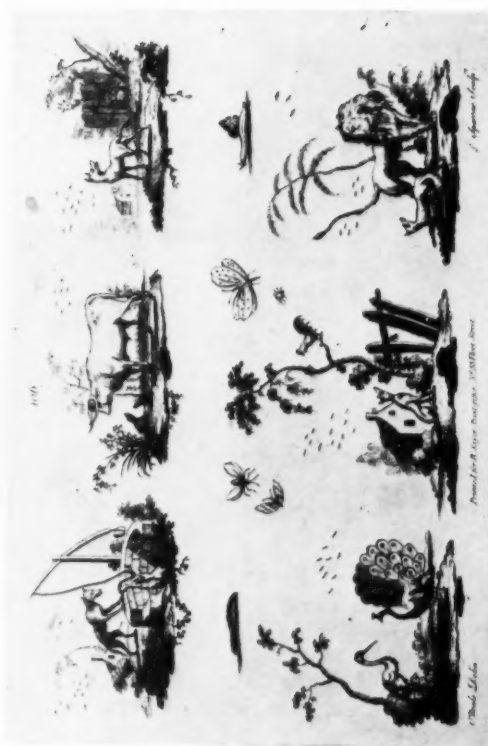


Fig. VI. Plate 106



Fig. VIII. Plate 101

Original engraving used for Fig. VII (above)

day, Thomas Hughes of Clerkenwell, and according to the Westminster Rate Books remained in that employment for the years 1754-56 inclusive, and much business was contracted for the Chelsea factory, and it is therefore arguable that this work may have been an early effort of his from his previous address at Adam and Eve Court, Oxford Road, but I am for the moment persuaded that this is not so and for two good reasons.

In the first place, the painting has many characteristics of the earliest period fable paintings, many of which bear the raised anchor mark which was used during the years 1748 to 1750 and was therefore most certainly the product of some hand actually on the payroll of this factory.

Recollect that no piece of porcelain was ever allowed to go outside the factory for decoration which bore its mark, and whilst it is true that this particular saucer does not carry any such mark it is also quite possible that the artist had by then completed his contract and was working outside, either on his own or for an enameller's atelier.

The artist, however, whom I have in mind had just such a disjointed career, but for the moment I prefer to keep an open mind about it.

In the second place this artist died early in the year 1755 and there is no subsequent work of the type which I wish to attribute to him and there is a "hidden monogram" on the saucer which in the course of time I hope to be able to prove to have been his.

To those lovers of ceramics who are anxious to clear up the missing details for the early history of the Chelsea factory the matter is of more than passing interest.

Now compare Fig. V with the engraving after O'Neale, Plate 106 in the Book, Fig. VI. It is, of course, a composition from the fables but we cannot be very positive about it until we may happily chance upon one of the hand-tinted engravings.

This book was printed both in sepia plates and hand-tinted and is the only known copy, although I have been able to collect three other plates tinted in this manner.

Some of the other subjects reproduced on this plate are also known on both Chelsea and Worcester porcelain.

Fig. VII is taken from a Worcester plate preserved at the British Museum. On it is enamelled a composition from the fable "The

Dog and the Piece of Flesh." It is in a marvellous state of preservation and its brilliant colouring has withstood the passing of more than 170 years unscathed and a tribute to such artists as O'Neale who spent their time and versatility in producing these wonderful examples of ceramics which it is our good fortune to possess to-day. Compare Fig. VII with Fig. VIII, which is reproduced from Plate 101 in the Book of Engravings and there is certainly not a shadow of doubt that it was the original from which the Worcester plate was painted. Embellished with that wonderful *bleu-de-roi* and highly gilt there is no wonder that the factory was the vogue during the periods of O'Neale and another well-known artist, John Donaldson, of Edinburgh.

The engraver Samuel Sparrow was known principally for his reproductions of animal subjects, riverside scenes and landscapes.

Every one of the other vignettes is known to me on Battersea, Chelsea, Liverpool or Worcester and reproductions from the engravings on Liverpool will appear in the concluding article, of a Chelsea plate from Bath, and one perfect and magnificent "Plate" showing that certainly some of the *Chinoiserie* decorations on Worcester porcelain were due to this artist's versatility and industry.

(To be continued)

NORWICH SCHOOL PICTURES FOR NORWICH ART GALLERY

The Corporation of Norwich has recently been able to obtain for the City Art Gallery, through the Beechcroft Bequest Fund, outstanding examples of the work of the two great masters of the Norwich School of Painting, John Crome and John Sell Cotman.

The Crome, which measures 13½ by 18 inches, was formerly in the collection of the late Lord Rothermere, and is a view of Norwich looking towards the heights of Mousehold, with the slender Cathedral spire in the centre of the canvas, a daring composition even for Crome. The breadth of treatment displayed in the foreground is very typical of Crome at his best; and the grey, wind-swept sky is characteristically East Anglian. C. H. Collins-Baker describes the picture on page 153 of his *Monograph on Crome* (1921).

"The Distant Mountain," by John Sell Cotman (on panel, 9½ by 11½ inches) is a perfect poem of sunshine and atmosphere. Painted about 1825, at a time when most of his fellow artists were content faithfully to register on canvas the actual object or landscape as seen, this picture is full of emotional appeal, and the joy felt by the artist when painting the scene is transmitted in full measure to the eye and mind of the beholder. Cotman in his *Liber Studiorum*, published in 1835, has etched the subject on Plate 15 under the title of *Cader Idris, North Wales*.

NATIONAL ART-COLLECTIONS FUND

ILLUSTRATED ACQUISITIONS PART V



SILVER CUP, 1745



DIAMOND NECKLET with DIAMOND AND SAPPHIRE PENDANT
View of back

THE silver cup illustrated above was given to the National Maritime Museum, Greenwich, by Mrs. A. F. Russell. It bears the London hall-mark of 1745, is approximately 12in. high, is chased with flowers and scroll work, and is engraved with four ships—the *Chester*, *Elephant*, *Notre Dame de la Délivrance*, and *Heron*.

The Austrian Succession War broke out in 1740; but it was not until George II's intervention at Dettingen (1743), that England was drawn into war with France as well as Spain. As counterpart to the present German submarine menace, our enemies in 1744-45 armed many privateers to prey upon our seaborne commerce; and these scourges were for a year or two a serious menace to Channel shipping from Dunkirk.

Captain Geary, of H.M.S. *Chester*, who lived to become Admiral Sir Francis Geary, K.B., Commander-in-Chief of the Grand Fleet, proved successful in rounding them up. On February 20, 1745, in company with the *Sutherland*, he captured the *Elephant*, a French man-of-war of 20 guns, and on the 1st and 2nd of August of the same year the *Heron* and the *Notre Dame de la Délivrance*, the latter a Frenchman from Lima, with £300,000 and a cargo of cocoa aboard.

By order of Sir Peter Warren he then proceeded home to England on leave, and probably had this cup made at his own order to commemorate a profitable year and his share of the prize money.

The necklet embellished with diamonds and the pendant with diamonds and sapphire next illustrated is well known to many collectors. It is either English or French, *circa* 1630, with no known history attached to it. It is in almost perfect condition, "of rare device and jewels of rich and exquisite form," and the British Museum, for whom it was bought, has no necklet com-

parable with it. It is a most desirable piece to add to the Museum's small but excellent collection of Tudor and Stuart jewellery, which includes the Phoenix Jewel and the Mary Queen of Scots ring. The illustration reproduced shows the exquisite workmanship of the back, which is enamelled.

The water-colour drawing shown on the following page is a very interesting and attractive drawing of Whitehall before the demolition of Holbein's Gate, which took place in 1759.

A monochrome drawing by Thomas Sandby in the Royal Library, which is inscribed in a contemporary hand, probably that of the draughtsman, "1743 *White Hall London*," shows the same aspect, though it is incomplete. The present watercolour is probably by the same hand, and completed, with figures characteristic of the Sandbys, at the same period, and has been presented to the British Museum.

Reference was made in the July issue of *APOLLO* to the specimens of porcelain. The white group of Hercules and Omphale, adapted from an engraving of a picture by François Lemoyne, cost £52, and the finely modelled figure of a white partridge with raised anchor mark, £115.

On the third page of illustrations is produced J. B. C. Corot's fine work and two drawings by Wilson Steer, purchases made on behalf of the National Gallery of South Australia, Adelaide.

Readers of this series on the acquisitions of the Fund who may like to know more about its purposes and activities should write to the Secretary, National Art-Collections Fund, at Hertford House, Manchester Square, London, W.1.

APOLLO



WATER COLOUR DRAWING (WHITEHALL)

Probably by THOMAS SANDBY



WHITE GROUP OF HERCULES AND OMPHALE



WHITE PARTRIDGE

Raised Anchor Mark

Pêcheur tirant sa barque après
d'un vieux saule : effet du soir
By J. B. C. Corot



Purchases made by The
National Art-Collections Fund
for the National Gallery of
South Australia, Adelaide



By WILSON STEER



TWO DRAWINGS

CAUSERIE

THE firm of Jennens & Bettridge, in the September issue of *APOLLO*, is credited with having set the standard of papier mâché design (about 1835-40), and a list was given of papier mâché articles of use ranging from furniture to other examples of work destined for the whatnots of a later generation. Another example of the work of that papier mâché factory is provided by the illustration on this page of a painting signed Jennens & Bettridge and dated 1850. It depicts Buckingham Palace, with the equipage of Queen Victoria leaving the palace; one of the ladies in the carriage is, without doubt, intended to represent Her Majesty. On the right are the trees of the Green Park. The back of the picture bears a trade mark and the wording "Jennens and Bettridge, Makers to the Queen." It was shown at the Leicester Galleries' Victorian Life exhibition, held in June and July, 1937, and also at the Exhibition of Royal and Historical Treasures held at 145 Piccadilly in 1939.



A VIEW OF BUCKINGHAM PALACE, with Carriage and Escort leaving the Palace. Signed JENNENS & BETTRIDGE, 1850
Private Collection

The clock which provides the background "tick-tock" in the now familiar B.B.C. interval signal is a large mahogany bracket clock, in a balloon-shaped case, of fine figured wood, and is fitted with an eight-day movement.

It strikes "one" at each hour and is the work of Edwin Fisher, of Bath, whose place of business was at 14 Old Bond Street.

The clock, which was bought by the B.B.C. from Mr. Charles Angel, of Bath, is illustrated below.

There must be divided opinions whether this interval signal of the cornets' rather dreary B, B, C is an improvement on the recent signal of the "ghostly footsteps."

China and its influence on the Western world is the subject of an article in this number of *APOLLO*. The other side of the cultural exchange between China and the West is the limited but amusing effect of Western art upon Chinese exports. Porcelain was the chief of these and it was decorated to suit the Western taste with armorial devices, portraits, hunting scenes and landscapes. There are also classical and religious subjects of the oddest Oriental character, of which in a few cases the original prints and engravings have been traced. The centre of this export trade was Canton, and William Hickey, a young supercargo who visited the town in 1768, describes it as a hive of industry. "In one long gallery," he writes, "we found upwards of a hundred persons at work in sketching or finishing the various ornaments upon each particular piece of ware, some parts being executed by men of a very advanced age, and others by children even so young as six or seven years." Another branch of Chinese art influenced by Western demand were the brilliantly coloured mirror pictures painted with subjects such as exotic birds, flowering shrubs, Chinese groups and figures which were framed up in some of the composite mirrors of the middle-Georgian period.

A good many complaints reach this office about the difficulties and delays in obtaining copies of *APOLLO*; the working conditions one gladly accepts nowadays account for some of these troubles, but when readers and intending buyers experience difficulty they should communicate with the office at Mundesley, near Norwich, Norfolk (Telephone: Mundesley 72), and the difficulty will no doubt be remediable.



MAHOGANY BRACKET CLOCK
By EDWIN FISHER of Bath



JOHN FRANCIS ERSKINE OF MAR AND HIS FAMILY Signed and dated "DAVID ALLAN, 1783"
In the possession of the Earl of Mar and Kellie, K.T.

The Earl of Mar and Kellie, K.T., writes that in the article on John Seton on page 39 of the September number of *APOLLO*, the writer "says that I have a family group by him showing Lady C. Erskine, Lady C. Graham and Mr. Hope Vere. This is not the case. I have no example of Seton, but the group referred to is, I think, in Sir Harry Verney's possession, but not attributed to Seton.

"I think there is a similar group at Hopetoun by Allan.

"I have several rather stiff portraits (rather like Seton's) by Allan, who was a protégé of the Mar family, also a delightful large conversation piece of the Mar family, signed and dated 1783. Unlike Seton, Allan's groups were far better than his portraits!"

The Earl of Mar and Kellie has been good enough to allow reproduction of the conversation piece he refers to. In the picture is shown Old Alloa House, partially destroyed by fire in 1800. Mr. Erskine was grandson of the Earl forfeited in 1716. He was restored to his title by George IV in 1824.

VICTORIAN AND XIXTH CENTURY PICTURES AT THE LEICESTER GALLERIES

Messrs. Brown & Phillips are to be congratulated on their faithful service to the history of British painting. Exhibitions such as this one and its forerunner "Victorian Life" are not only of interest to the students of history but to that wide public which, especially in these dark days, likes to look back into the years in which their grandfathers, great-grandfathers, or, for that matter,

grand- and great-grandmothers, probably beaver-hatted and poke-bonneted, flocked to the Royal Academy with an expectancy and enthusiasm which we, alas, can no longer even imagine. Those were the days when Burlington House courtyard was filled not only with the *equipages*, champing horses and liveried servants and all, of "carriage people," but when inside, pictures of the year had to be railed off lest the crush of visitors might injure them. "Where are the snows of yesteryear?" Well, some answer to this metaphorical question will be found in this exhibition. Here are, for example, represented William Powell Frith of "Derby Day" fame, a fame which has not yet quite melted away; and Thomas Faed, who once was heard to observe: "I never see a picture or read a poem that impresses me deeply, that I do not notice everywhere the presence of the real." The real! Our conception of that has undergone a change. Here, too, may be seen an example of Alfred Edward Chalon's once fashionable work; he painted in water-colours Queen Victoria shortly after her accession, and thence onward all the *belles* of Victorian society. Here, too, are artists so different as George Richmond, the friend of William Blake; George Cruickshank, remembered to-day as the illustrator of Dickens, and John Brandard, whose handiwork was familiar to more people in the mid-Victorian era than Frith's, Turner's, or Raphael's for that matter, for it was to be found on the illustrated covers of hundreds of popular songs and music pieces at that time. Then there is . . . but we cannot go on for lack of space; we can only say to those who have the chance: "Don't miss it"; it will amply reward them.

CHOICE FURNITURE AT THE GALLERIES

BY JAMES ELTON

THE supply of English furniture, to judge by what is to be seen at the present time in the galleries of the leading specialists, seems to be inexhaustible, and grouping the more important pieces in London and the provinces, there emerges a pageant and display of furniture for at least two centuries. Pieces dating before the Elizabethan period are naturally scarce, hence the side-table dating from the late XVth century is of considerable interest (Fig. I). This small piece, which still retains the form of its ancestor, the coffer, is hinged in the centre of the top, and both this and the panelled sides are plain and were, when in use, doubtless covered with a runner. The front is divided into two panels, each carved with a geometrical gothic pattern. This table, which comes from a collector who specializes in the direct and simple craftsmanship of the age of oak, and especially of East Anglian work, is in Mr. S. W. Wolsey's collection. Also in his possession is a chair (Fig. II) dating from the close of the oak period, and an instance of the development of design on independent lines in Yorkshire and Derbyshire. This chair has two broad, flat, hooped rails, scalloped on the upper edge and carved with a scroll centring in a male head with a pointed beard. An unusual feature is the carving of the arms, which gives the effect of scaling. The front stretcher and the arm-supports are bobbin-turned, and split bobbin pendants enrich the uprights. Among Mr. Wolsey's oak pieces there is also a XVIIth century court cupboard in which the upper stage is carved with a variety of geometrical patterns in low relief and on which the two terminal figures on each side of the arched



Fig. I. GOTHIC SIDE-TABLE Late XVth century



Fig. II. OAK DERBYSHIRE CHAIR, circa 1655

central panel have the long hair and pointed beard of Charles I's reign, the projecting canopy of the upper stages finishing in two acorn-shaped pendants. About the same date is an oak hutch, with slender columnar supports resting on a platform base. The three panels of the front are carved and the centre panel opens as a cupboard.

So many XVIIIth century bureaux and bureau bookcases have survived to the present day that it would appear that very few houses of the well-to-do were without one or the other. But the number of very small bureau bookcases is strictly limited. The example in the collection of Mr. John Bell, of Aberdeen, was made for the dual purpose of dressing and writing, as its pull-out slide is fitted with its original dressing mirror. It measures only 24 inches in width, and, as is the case of all these small bureaux, the upper stage is enclosed by a single door, faced with its original Vauxhall mirror plate. The walnut veneer is of fine colour and old faded patina, and its handles and escutcheons are original (Fig. III). In the XVIIIth century the sober colouring of walnut and mahogany was enlivened by the judicious contrast of gilding upon mirrors and side-tables. Mirrors in gilt frames were a feature of early XVIIIth century interiors. They were usually framed at the sides by a narrow moulding, while the flat surfaces of the cresting and base were decorated with gesso detail. The shaped cresting

CHOICE FURNITURE AT THE GALLERIES

usually centres in a shell or cartouche, and in the fine pair of mirrors at Hotspur, of Richmond, there is an effective contrast between the low relief enrichment of the flat areas and the bold handling of the swan-necked pediment and the foliated cartouche which are carved in the wood. The small brass back plates at the base were fixed for candlesticks (Fig. IV). Here there is also a very good specimen of the large break-front secretaire bookcases that were made in considerable quantities during the second half of the XVIIIth century. In this piece, the mahogany has toned to a golden brown, which contrasts with the four satinwood ovals in the centre of the cupboard doors of the lower stage.

Among earlier pieces in this collection is a pair of beechwood stools dating from the late years of the XVIIth century, which have faceted enlargement on the legs and pierced stretchers. These stools have been silver-gilt at a later date.

The small long case clock at Mr. Percy Webster's shows the high standard of English clockmaking during the late XVIIth century, and also the rich decoration of



Fig. IV. Pair early XVIIIth century
GILT GESSO MIRRORS

the case. The carcase is veneered with olive wood oyster pieces and bandings, and is still further decorated with insertions and parquetry in contrasting woods in the form of stars and whorls. There is a spyhole in the door; the dial has angel head spandrels and an aperture for the day of the month and the original pierced steel hands. The eight-day striking movement is by Thomas Harris, a London clockmaker. This clock is interesting from its small size, being only a little over 6 feet in height (Fig. V).



Fig. III. WALNUT
BUREAU, circa 1700-1710

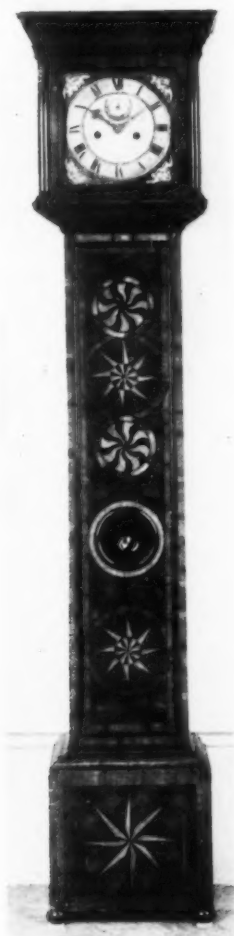


Fig. V. Small LONGCASE CLOCK,
circa 1675-80 By THOMAS HARRIS



Fig. VI. WALNUT CHAIR, period transition stage,
early XVIIIth century



Fig. VII. GEORGE I SIDE-TABLE with Marble Top

The chair at Mr. Leonard Partridge's (Fig. VI), which, though of walnut, has affinities with gesso furniture, shows the baroque splendour of the early cabriole period, and the low relief carving and diaperwork in the centre of the splat and the scaling of the shell-motif on the top rail is reminiscent of gesso technique. The back, which rakes backwards, is strengthened by the shoe, which extends to the back uprights, and is carved with acanthus; and the uprights are gracefully contoured. The wide brackets of the front legs, which are carved on the knee with a shell and leaf pendant and finish in claw and ball feet, add to its appearance of stability. There is a monumental quality also in the gilt side-table surmounted by



Fig. IX. Late GEORGIAN SEMI-CIRCULAR MARQUETRY COMMODORE

a marble slab, in Mr. Frank Partridge's King Street galleries; and the carving of the acanthus ornament and of the central mask upon the apron is bold and effective (Fig. VII). Here there is also an interesting



Fig. VIII. Late GEORGIAN MARQUETRY WRITING-TABLE, with Bonheur-du-Jour

collection of important pieces, chiefly of the XVIIIth century. Among outstanding objects is a pair of commodes divided into two small and two long drawers, and veneered with mahogany of a lively figure, enriched by ormolu angle-mounts, escutcheons and handles of a rich



Fig. X. MAHOGANY ARMCHAIR

and effective character. Among marquetry pieces is an attractive writing table, dated from the period when English craftsmen used a full palette of delicate colours, and allowed wide spaces of intervening ground, generally a light wood such as satinwood or harewood. This

CHOICE FURNITURE AT THE GALLERIES



Fig. XI. Pair of MAHOGANY SETTEES. Late XVIIIth century

writing table, veneered with harewood and surmounted by a small shelved cabinet, shows strong French influence in the shaping of the slender legs, the cross banding, and the gilt brass shoes and angle mounts that protect the salient points, but the marquetry of rose sprays and jessamine carried out in stained and shaded boxwood is characteristically English. The small superstructure of *bonheur-du-jour* type (Fig. VIII) is shelved for books and is fitted with three small drawers.

Another instance of the refined late Georgian marquetry is the commode at Messrs. M. Harris's (Fig. IX). It is semicircular in form, a shape which came into vogue about 1780, and the front opens in a single large door. As commodes were placed in "principal rooms" as an "object," they became a favourite field for marquetry of choice woods and painted ornament. According to the *Guide*, "the panels may be of satinwood, plain or inlaid, and the top and borders round the front should be inlaid," and this commode shows large scale marquetry on the central panel, centring in a draped urn, while the side panels, top and frieze are marquetryed with wreaths and festoons of foliage. In the same collection there is

a large and varied group of English furniture, chiefly of the age of mahogany. Among this is a pair of low-backed settees with fluted legs, covered with rough white linen on which floral sprays in coloured wools are applied (Fig. XI). There is also an armchair with a mitre-shaped back (Fig. X), carved with a bunch of wheat and with diminishing husks, which is part of a set of four single and two arm-chairs. The sideboard at Mr. R. F. Lock's is an example of the nice finish and sound workmanship of the late Georgian period. It is veneered with mahogany of good colour, cross-banded on the top and front. To secure a symmetrical exterior, the outside of the deep right-hand drawer (a cellaret) is divided to represent two, balancing the two drawers on the left side (Fig. XII).

A familiar type known as a rent-table, which is still to be seen in business rooms and libraries of country houses, was introduced in the middle years of the XVIIIth and continued to be made in the early XIXth century. These tables have a flat top, circular or polygonal, and the drawers in the frieze served to keep the documents and accounts relating to the various properties separate. The cupboard in the pedestal served to contain tall ledgers and rent books. The pedestal in the rent-table at Mr. Arthur Randolph's is veneered with straight-



Fig. XII. Late GEORGIAN MAHOGANY SIDEBOARD



Fig. XIII. Late GEORGIAN RENT TABLE



Fig. XIV. A Group of GEORGIAN FURNITURE: (1) An early XVIIIth century TRIPLE-TOP TABLE; (2) A late GEORGIAN SHIELD-BACK ARMCHAIR; (3) A MID-GEORGIAN ARM-CHAIR AND CARD-TABLE

grained mahogany, while the frieze has wood of a mottled figure. This table came from the late Sir Lionel Faudel Phillips's collection at Balls Park (Fig. XIII). Another attractive piece of this period is a Pembroke table veneered with harewood of a soft faded tone and enlivened by cross-banding and inlay of tulip and satinwood.

In centres as far removed as Exeter and Preston there are attractive examples of mahogany furniture. At the Treasure House (Fig. XIV) at Preston are two good examples of card tables of multiple form, having extra flaps for games, writing and tea, with a knuckle joint to keep the

fashion of the riband back splat popularized by the *Director*.

At Exeter (Brufords) is to be seen a card table of graceful serpentine form which owes much to contemporary French design (Fig. XV). Continental furniture makes a less frequent appearance in the showrooms and galleries. The walnut French chair of the Louis XV period, at Messrs. J. Martin and Sons, of Sevenoaks, is of fine quality and exploits with French verve the resources of the rococo. Both back, seat frame and legs are carved with shells, scrollwork and grouped flowers (Fig. XVI).



Fig. XV. MAHOGANY CARD-TABLE

leaves at the required level. The first, which rests on a slender cabriole form finishing in club feet, has a triple top with pockets for counters; while the other, which is serpentine in front and at the sides, has the edges of the leaves carved. In the Treasure House collection there is also a mahogany chair of the *Director* period combining the earlier claw and ball foot with the more advanced



Fig. XVI. WALNUT MASTER'S CHAIR
Louis XV period

BUDDING PORCELAIN COLLECTOR

BY DR. BELLAMY GARDNER

FURTHER HINTS

The First Part appeared in the Issue of April, 1941

TRANSFER PRINTING ON PORCELAIN

JOHN SADLER, a printer of Liverpool, about the year 1750 observed some children sticking bits of paper on pieces of crockery. The idea then occurred to him that engravings could be transferred to earthenware, and perhaps porcelain, so he communicated with Guy Green, a printer, and they agreed to work together. By 1756 they had succeeded in perfecting the objects of their desires. By then they had printed twelve hundred titles by the new process.

The Bow Factory had printing transferred upon their wares but there is not a trace of proof that it was done by themselves. At Worcester, transfer printing from copper plates over the glaze in black and various shades of red and purple was introduced probably by the well-known engraver, Robert Hancock. Porcelain so decorated in black was known at the time as "jet-enamelled"; sometimes the transfer prints were subsequently painted over with washes of enamel colours. The designs for the engraved plates were largely borrowed from prints after painters of the period and from topographical views. Also from the fantastic compositions in "Chinoiserie" by Jean Pillement.

The general assumption at the present day is that the English factories sent their ware to Liverpool to undergo printing, when so desired, but the artistic result did not attain to the standard of excellence of the artists who painted the wares by hand, though it is obvious that printing for trade purposes was much cheaper.

GILDING

Gold for the gilding of porcelain has been prepared in several ways. The earliest method was by the grinding up of gold-leaf with a small amount of flux to a very fine powder, which was mixed with the usual oil mediums and applied with a brush. Other methods of preparation are by dissolution in acid, from which the gold is precipitated in a metallic state of fine subdivision by the admixture of certain chemicals to the gold solution.

The precipitate is mixed with flux and used in the usual way; or the metallic gold, obtained in a form like broken coffee berries, is mixed with a certain proportion of metallic mercury, which forms an amalgam and can be ground to any degree of fineness; this can be used with the brush when mixed with suitable oils, or, as was common in the early days, with honey. The heat of the kiln volatilizes the mercury, leaving the gold pure upon the ware.

Gilding in relief is produced by the use in the first instance of a paste containing little or no gold, which is painted on the ware to the required design; this is afterwards covered with the gold, which is fixed by burning in the enamel kiln.

Chased gold, that is where the dead surface of the metal is relieved by bright lines scratched with a sharp pointed tool, either steel or agate, is usually done upon gilding that is in slight relief.

It should never be forgotten that *porcelain* is a fine and costly product, and it is in every way suitable that it should be decorated with equally rich materials; in itself it cannot be coarse or vulgar, but it can easily be made so by the abuse of those very elements which should, if properly used, enhance its beauty and add to its refinement. *Pottery*, on the other hand, is, and remains, of the earth earthy, and to gild it is as incongruous as a diamond ring on the hand of a ploughman.

MARKS

A mark may, and often does, tell the exact year in which a piece was made without in any way bearing a date, and there are common marks and rare marks, so much so that a piece of apparently small value may be converted into a much-coveted specimen merely by the unusual nature of the mark. It should be clearly understood that the term mark applies only to such as are drawn, painted, printed, gilt, or scratched or impressed in the ware, upon the under side of the article, either by or for the manufacturer or one of those employed in the making or decorating of the piece. Thus we have the two classes of marks between which the collector must learn to distinguish, the trade mark of the manufactory and the private mark of the handicraftsman; these latter are called workmen's marks. It is obvious that they are the most difficult to identify, and too much importance is often attributed to them; in some cases, however, when the name of the artist or craftsman is well known, his mark adds value to the piece.

Rarely we find an artist signing his work upon the work itself, as, for instance, on some rare Worcester pieces, Donaldson, the figure artist, put his initials J. D. upon his work, and O'Neale also signed and dated some of his paintings. The initials of Hancock and the anchor for Holdship appear on Worcester transfers; these and other signatures of their order would not come under the usual heading of marks, or even of workmen's marks, but would be described as signatures.

Oriental china of good quality may cost ten times as much as English, so a collection of English may well be the choice made. There is an English Ceramic Circle for the study of this fascinating subject and one would do well to join it, and membership affords pleasant instruction and discussions during the winter months, with opportunities for seeing the finest private collections.

HERALDRY ENQUIRY

ARMS and NAMES ON COURT
CUPBOARD



Fig. I

THE two centre supports of the top of the cupboard, which is of Jacobean date, show on their backs the names of two members of the Twemlow family, which was settled in Cheshire for many centuries and was originally of Twemlow in that county and subsequently of Arclyd, Alsager, Buerton, Hatherton and Northwich. (Fig. II). The ancient arms of Twemlow were—in a silver field a gold chevron between three red sitting squirrels, but at an uncertain date these arms were changed to—in a blue field two gold bars (sometimes engrailed) charged with three black boars' heads erect two and one with the crest—on the stump of a tree a parrot all naturally coloured.

While the fronts of both these supports are carved in typical Jacobean style, their designs differ in detail and on one of them, that which bears the name "John Twemlow,



Esq., Hatherton, Cheshire, 1712," is a coat-of-arms, shield and crest, deeply cut into the breast of the figure (Fig. I). These arms and crest agree with the later Twemlow heraldry described above, viz., the bars with boars' heads and the parrot crest, the crescent on the shield being merely for difference, and it seems probable that they were carved early in the XVIIIth century on the original front of the support, for their carving is different in character and inferior to the original work on which they were imposed. No doubt this was done by order of John Twemlow, whose name is on the back of the support.

It is of interest to note the difference in the style of the inscriptions on the backs of these supports. William Twemlow's name and rank are deeper cut and more vigorous, though they are a little crude, than the other, which is characterized by that precision and refinement which art work took on as the influence of the Renaissance increased in this country in the XVIIIth century.

Although the Twemlows do not appear in the Heraldic Visitations of Cheshire in 1533, 1566, 1580 and 1613, that fact is quite consistent with their right to bear arms from very early times, for the heralds recorded the arms only of those who presented their claims to be *armigeri*. It is, however, certain that a John Twemlow of Hatherton, Esquire, son of William Twemlow of Northwich and Hatherton by Mary Anne, his wife, only daughter of Peter Pickering of Hartford, a descendant of the Twemlows of Arclyd, bore the arms as carved on the support and it seems reasonable to surmise that these two—William and John Twemlow, father and son—are identical with William the Yeoman, 1696, and John the Esquire, 1712, whose names are cut on the backs of the supports.

One may add, as an illustration of the persistence of families in and about their original *habitant*, that there are still several Twemlows resident in Crewe, Sandbach, and other places in Cheshire near the early homes of their ancestors.

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LIFE AND ART IN BLACK AND WHITE

BY HERBERT FURST

CHANCE has brought together on my library table for review two books,* both related to art and artists and as entirely opposed to each other in spirit and message as white is opposed to black.

The author of "Eighty-eight Not Out" himself calls his book "a record of happy memories"; the author of "Artist Quarter" gives it the subtitle of "Reminiscences of Montmartre and Montparnasse in the first two decades of the Twentieth Century," and on the whole these reminiscences are for all their author's enthusiasms which try to lend a glamour to nigrescence black indeed.

Let us deal with blackness first.

Mr. Douglas has made the life of Amedeo Modigliani the peg on which to hang his recollections of the famous Artist Quarters in Paris.

Until the Second Empire Rome was the city where Art came from like the nuts from Brazil; and officially it still is, or, at least, was, until Mussolini threw in Italy's lot with Hitler's Germany; it still was as is shown by the annual *prix de Rome*, distributed in London as well as Paris until then.

For getting on to a hundred years, however, Paris was gradually becoming the hub of the artist's universe, and, curiously enough, London was at least a contributory cause, since two English artists, Constable and Turner, directly and indirectly inspired the French Impressionists and British patronage helped to put the Barbizon School financially on its feet. The Quarters of these two schools, in so far as they had any in Paris, were around Montmartre; but Mr. Douglas deals with the more recent *Ecole de Paris*, and shows how it moved from the hill on one side of the Seine to the hill on the other.

With few exceptions such as Sisley and Pissarro, the painters of the earlier two movements, the Montmartre schools, were all French; amongst the famous Montparnassians of the *Ecole de Paris* there were hardly any real Frenchmen at all, it seems. Modigliani, Picasso, Soutine, Pascin, Brancusi, Kiesling are all foreigners, though Utrillo, in spite of his name, appears to have been quite French. The great apostle of this *Ecole*, Guillaume Apollinaire, was really one, Wilhelm Kostrowicki.

The author is concerned with biography and topography in these new *scènes de la vie de Bohème*, and not with aesthetics, and so the picture he presents is one of practically unmitigated sordidness. All its actors, with a few exceptions, seem to have brought their miseries and misfortunes upon themselves, although the author evidently inclines to the belief that their conduct was the necessary coefficient of their art. Unquestionably their life coloured the nature of their art, but the problem is whether they would have remained negligible and commonplace, as Modigliani appears to have been in his

beginnings, without their "sins," or whether, on the contrary, drink, drugs, and disease ruined what might have been genius, as seems to me more likely.

"Artist Quarter," which may be read as *belles lettres* for its own sake or studied because of the sidelights it throws on artists, critics, and dealers, the last two categories at least as significant as the artists themselves, in the biographical sense, is certainly a book that should not be passed over.

Now to the whiter and brighter aspect of life and art. There is nothing morbid in Mr. Hartley's book, which bristles with evidence of his love of life and of art. Of Mr. Hartley it certainly might be said that he—

"Warmed both hands before the fire of life," but certainly not that "it sinks and he is ready to depart," to apply a well-known quotation.

His life had only slight connection with "Parnasse," but he is an Olympian in a very particular sense, since he was connected, and first became known through his association, with Olympia. It was there that he, in association with others, started a series of wonderful exhibitions afterwards carried on at Earl's Court. Only those who are old enough to remember Earl's Court as it was know what London has lost, and only they can fully realize the debt of gratitude we owe him and his associates.

Mr. Hartley, who was born in 1851, says: "And my parents often reminded me that I was taken to the Great Exhibition, little thinking what an important part exhibitions were to play in my after life." So, one might say, exhibitions were in his blood. It is also entertaining to learn that he laid the foundations for his courageous and successful business career with propaganda for pure milk, when he started "The Milk Journal," and that it was the purchase of the "Pure Water Company" that brought him into contact with Joe Lyons and the Glucksteins, and thus with the geniuses of catering organization. Results of all this was first the famous "Venice in London" at Olympia, against which only one thing could be said by those who still remember it, namely, that it spoilt one's surprise on seeing the genuine article—so good an "ersatz" Venice was it. Olympia brought him into contact with the brothers Kiralfy, later associated with Earl's Court and the "Great Wheel," and a succession of exciting exhibitions: India Exhibition; Victorian Exhibition; International, Universal, Greater Britain, Military, Paris, Fire, Italian, Japan, Balkan, and Hungarian Exhibitions, etc.

All these enterprises brought Mr. Hartley into personal contact with all sorts and conditions of men and women, from royalty downward, and including outstanding statesmen, scientists, diplomats, artists, actors, lawyers, writers, and distinguished women like "Carmen Sylva," the poetess Queen of Rumania, Lady Dorothy Nevill, and Lady Wilde, Oscar Wilde's mother. This lady told him: "You are a very young man, but before you are

(continued on page 118)

*"Artist Quarter," by Charles Douglas, Faber & Faber, Ltd., 18s. net.

"Eighty-eight Not Out," by Harold Hartley, with an Introduction by Oliver Baldwin (Lord Corvedale). Frederick Muller, Ltd., 12s. 6d. net.

SALE NOTES

PRICES obtained for antiques and works of art during October were good. The sale of the contents of Margam Castle attracted a marvellous number of visitors, and the pictures fetched very good prices indeed. There certainly appears to be a growing demand for antiquities; it is only natural, as nothing retains its value like an old piece, particularly if it is absolutely without any doubt old or has a history. Money invested in this way not only gives continuous pleasure, but in most cases brings a profit on the original amount invested when realization comes.

October 17. Old English porcelain, **PUTTICK AND SIMPSON**: As we mentioned in our last issue there were some very nice things in the sale and the increase in the price of English porcelain was continued. Nantgarw: set of four plates, 8½ in., £40; single plate impressed mark, 9½ in., £16; three vases and covers, 12 in. and 13 in., £40; Spode, pair of oval basket-shape pastille burners and covers, £19; dessert service and odd pieces, £94 10s.; Spode 1166, pair perfume burners and covers, £24; pair vases, £36; another pair £30; bottle and stopper, £22; pair crocus vases, £84; large vase, 12 in., £74; the 164 lots realized nearly £1,500.

October 17. Antiques, the property of the late King of Siam, by order of the executors, by **KNIGHT, FRANK AND RUTLEY**: Eastern carpet, £145; oak bookcase, £36; dressing-table and mirror, £44; flower piece by Van Costerwyck, £46, and one by Benito Espinos, £28.

October 22. Jewellery for the Duke of Gloucester Fund and other properties, **CHRISTIES**: diamond brooch, £1,060; diamond pendant cross, £1,720; diamond collet necklace, £1,950; single stone ring, £490; diamond riviére, 56 graduated stones, £860; diamond bracelet, £1,150.

October 23. Contents of Westbrook House, included antiques, **HAMPTON AND SONS**: XVIIIth century mahogany secretaire bookcase, £35; famille verte bowl, K'ang Hsi, seal mark, 13½ in., £108; woody landscape, A. Cuypp, £252.

October 24. Furniture, etc., **PUTTICK AND SIMPSON**: oval mahogany backgammon table, £16; pair Chinese Chippendale mahogany arm-chairs, £32; Chippendale small wardrobe, £15; Sheraton sideboard, £18.

October 24. Ceramics and furniture, **SOTHEBYS**: Pair Staffordshire horses, £40; pair Whieldon horses, £42; Staff. equestrian figure of a lady, £46; pair Chelsea figures of peasants, gold anchor marks, £56; Spode garniture, nine pieces, £56; pair famille rose cranes, 13½ in., Ch'ien Lung, £210; chinoiserie-decorated Louis XV commode, 4 ft. 5 in., £110; Queen Anne walnut settee, 4 ft. 3 in., £82; Chinese coromandel lacquer screen in six folds, XVIIth century, £110; small George II dressing-table, £62; George I settee, shaped back, 5 ft., £170; William and Mary mirror, £60; Chippendale settee with French toes, 7 ft. 6 in., £110; set of four George II easy chairs, from Hornby Castle, £440; George I walnut settee and six side-chairs en suite, £400.

October 28, 29 and 30. The contents of Margam Castle, Wales. This sale created very great interest and some thousands of people attended every day, including all the principal dealers in antiques and works of art from every part of Great Britain. The pictures, as one expected, drew the greatest amount of attention, and some very good prices indeed were obtained, notwithstanding the apparent doubt of prominent experts as to who painted certain of them. It at any rate adds interest to those who hunt for them. The British public cannot claim that their education in art is yet complete, as the fine sculpture offered on the Wednesday realized very poor prices indeed; considering the quality of what was for disposal, the prices obtained were very disappointing. An old English and Welsh Chronicle in MS., 106 leaves, XIVth century, £145; Naval Engagement, Cornelis Boumeester, in grisaille, £315; the Antonio Canaletto, "Westminster from the River," now attributed to a contemporary, £4,620; two others by the same, "Gondola Race," £588, and the Doge's Palace, £116; "The Embarkation of Prince Maurice," Albert Cuypp, £504; "The Repose in Egypt," by Artemisia Gentileschi, £399. This picture we consider of particular interest, the artist (1565-1646) being a man out of the ordinary and in addition having an artist sister who held a more than prominent position. When Van Dyke made up that list of one hundred prominent men he included the name of Artemisia. The picture, which we illustrate, shows the Virgin seated on the ground in a landscape nurturing

the Infant Saviour. Near them is Saint Joseph asleep; beyond a high bank, to which the donkey is tethered. The size of the work is 69 by 86 in. Another picture is a young girl by J. B. Greuze, 17½ by 14½ in. It is typical of this master, whose girls' heads are incomparable, and fetched £651. "A concert of Birds," Jan Van Kessel, £462; "Shipping in a Calm,"



THE REPOSE IN EGYPT by ARTEMISIA GENTILESCHI
From Margam Castle Sold at Christies, October 29

Peter Monamy, £462; a Rembrandt (why this fine work is put down to the Great Master one does not quite know), on panel, 23½ by 40 in., fetched £2,415; river scene with waterfall, £997; landscape, G. P. Tiepolo, £136; "The Madonna and Child in Glory," Paolo Veronese, £735; set of four panels of Brussels tapestry, £630; Louis XV marquetry commode, £65; a remarkable table clock, signed "A Fromantel fecit. Edwardus East, Londini," in rectangular brass case, engraved with figures and flowers, 5 in. high, 4½ in. square, circa 1630, £409; set of four panels of Spanish petit point needlework, worked with historical scenes, XVIth century, £420; mahogany chest of drawers, £65. The sale totalled nearly £30,000.

We understand the Canaletto is now considered to be by Scott or Marlow, and the Rembrandt by Hercules Segers, the signature of this artist being perfectly readable since the picture has been cleaned.

October 29. Jewellery and works of art, **WILLIS ROOMS**: a gold café-au-lait set, chased by Faberge, and a gold table box, though run up to £1,200 and £740, did not reach the reserved prices; early German table clock with gilt figure of the Madonna, £42; set of four George III sauceboats, by Alexander Jackson, 1761, £78; George II oval bread-basket, 1749, £44; George II salver, 1749, £43.

October 30. Pictures, **WILLIS ROOMS**: "Protector Somerset," after Holbein, £131. Two Leaders and a Vicat Cole fetched £54, £41 and £44 respectively.

October 29. Pictures and drawings, **SOTHEBYS**: though including some interesting items, only one is of sufficient interest to mention, the George Romney, a portrait of Elizabeth Harriet, only daughter of Sir George Warren, £500.

October 31. Porcelain and furniture, **SOTHEBYS**: Ch'ien Lung christening bowl, and another smaller, £25; pair K'ang Hsi fluted wine ewers, £120; Hepplewhite sideboard, £45; four Regency elbow chairs, £31; Chippendale mahogany chest, £34; pair Georgian bookcases, £46; mahogany break-front bookcase, £56.

The very important collection of old English silver formed by the late Rt. Hon. Viscount Rothermere is being sold by Christies on December 3. Harold Harmsworth was a big man in more ways than one. His business abilities were very much above the average, and from early years he delighted to be surrounded by beautiful things. Before the advent of the motor-car, his horses were the envy of the West End of London. The collection of silver is very complete, dating as it does from the end of the XVIIIth century to the middle of the XVIth. As there are one hundred and forty-eight lots, it shows how keen he was and how systematic he must have been in making it.